

Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.
B.2. William Lawes.
B.3. William Lawes.
D.229. William Lawes.
D.238-40. William Lawes.

REEL TWO

C.44. Loose papers collected by Edward Lowe, 1661-82.
C.53. Christopher Gibbons.
C.54-8. Christopher Simpson, 'Months and Seasons'.
C.59-60. Fancies and divisions for two bass viols.
C.61. Divisions etc.

REEL THREE

C.64-9. Fantazias and In Nomines.

REEL FOUR

C.71. Divisions.
C.72-3. Stage music.
C.77. Christopher Simpson and John Jenkins.
C.78. Benjamin Hely.
D.251. Benjamin Hely.
E.428. Benjamin Hely.
C.79. 'Italian Sonatas'.

REEL FIVE

C.81-8. Music from the North family,
Kirtling.

REEL SIX

C.89-91. Music from the North family,
Kirtling.

C.98-100. Music from the North family,
Kirtling.

REEL SEVEN

C.101. Music from the North family,
Kirtling.

E.406-9. Music from the North family,
Kirtling.

MS.North e.37. Music from the North family,
Kirtling.

C.92. Coperario.

C.95. Instrumental pieces and songs.

C.102. Christopher Gibbons and Thomas
Baltazar.

REEL EIGHT

D.205-11. John Hingeston.

REEL NINE

E.382. John Hingeston.

D.212-16. Early In Nomines.

D.229. See Reel One.

D.231. Christopher Gibbons.

REEL TEN

D.233-6. Airs, etc.

D.238-40. See Reel One.

D.241-4. Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7. Part books copied by John Merro.

D.251. See Reel Four.

D.261. John Jenkins.

REEL TWELVE

E.382.
E.406-9.
E.410-14.
E.415-18.

E.428.
E.429.

See Reel Nine.

See Reel Seven.

Richard Rhodes's part books.

Pavans, etc. Incomplete part books,
1641-2.

See Reel Four.

Sylvanus Taylor.

REEL THIRTEEN

E.430.
E.431-3.

Christopher Simpson.

'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.

'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.

Fantazias.

REEL SIXTEEN

E.433-6.
F.570.

'New Consort Books', 1677.

'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.
E.451.

H.G.'s part books.

Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.
F.568-9.

John Jenkins.

Two, from a set of five, part books.

Airs and fantazias.

F.570.

See Reel Sixteen.

REEL NINETEEN

F.573-4.
G.612.
MS.Mus.c.39.
MS. North e.37.
Printed book-Mus.184.c.8.

String music, Philip Hacquart etc.

Valentine Oldis.

Divisions for bass viol.

See Reel Seven.

MS. divisions added to The
Division Violist, 1659.

REEL EIGHT

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

D.205-11. John Hingston.

Hingeston 1

JOHN HINGESTONMSS.Mus.Sch.D.205-11, E.382

59 suites in 2, 3, 4, 5 and 6 parts for viols, violins, cornets, and sagbutt to the organ or to the pedal harpsichord, and 5 unaccompanied 2 - part suites. E.382 is the corrected autograph part for organ (or pedal harpsichord on pp.74-7) of 33 suites, not all quite complete: all but 8 of these were included among the 56 copied later in D.205-11. D.211 is an autograph organ part designed to accompany D.205-10, which are the work of a copyist under Hingeston's supervision. They were given as 28 fascicles by the composer to the Music School during E. Lowe's time as Professor (1661-82), according to an inscription pasted inside each volume (autograph in 205, 207-8, 210). D.211 and probably also E.382 were presented at the same time. Lowe arranged the parts in order and had them bound. His lists of contents are in 211, pp.i, v and pasted to the covers of 205-10.

MS.Mus.Sch.E.382 This appears on reel 9.

Key-board parts of 33 instrumental suites. Each movement was numbered by Hingeston as far as 50. Hake (?) continued the numbering in pencil to 82. Modern numbers are used for reference.

- 1 - 3. Three parts: treble, counter-tenor and bass with organ.
 - 1. (1-2). A mi., no.5 in part-books. Fantazia, Almand.pp.2-3.
 - 2. (3-5). E mi., no.6 " " " Fantazia, 'Pavan Almand', Almand. pp.4-6.
 - 3. (6-8) C, not in part-books. Fantazia, Almand, incomplete Ayre. pp.6-9.
- 4 - 6. Three parts: 2 trebles and bass with organ. Each suite consists of fantazia, almand.
 - 4. (9-10). D mi., no.15 in part-books. pp.10-11.
 - 5. (11-12).D mi., no.14 " " " pp.12-13.
 - 6. (13-14).D. no.16 " " " pp.14-15.
- 7 - 12. Three parts: treble and 2 bass with organ. Not in part-books. Each suite consists of fantazia, almand.

JOHN HINGESTONMS.Mus.Sch.E.382

7. (15-16). C mi. pp.18-19.
8. (17-18). G mi. pp.20-1.
9. (19-20). G mi. pp.22-3.
10. (21-22). G. pp.24-5.
11. (23-24). D mi. pp.26-7.
12. (25-26). D. pp.28-9.
- 13 - 18. Four parts: 2 treble and 2 bass with organ. Each suite consists of fantazia, almand.
13. (27-28). G mi., no.35 in part-books. pp.30-1.
14. (29-30). G, not in part-books. Formerly headed 'a 3; 2 Bas. 1 Cant.' pp.32-3.
15. (31-32). A mi., no. 39 in part-books. pp.34-6.
16. (33-34). A, no. 40 " " " pp.38-9.
17. (35-36). D mi., no. 41 " " " pp.40-2.
18. (37-38). D, no. 42 " " " pp.44-5.
- 19 - 27. Two parts: violin and bass viol with organ, with one (no.25) for 'pedal Harpsicord or Organ'. Each suite consists of fantazia, almand, ayre.
19. (39-41). B \flat , no. 19 in part-books. pp.50-3.
20. (42-44). C mi., no. 20 in part-books. pp.54-7.
21. (45-47). C, no. 21 " " " pp.58-61.
22. (48-50). G, almand E mi., no.23 in part-books. pp.62-5.
23. (51-53). A mi., no. 24 in part-books. pp.66-9.
24. (54-56). A, no. 25 " " " pp.70-3.
25. (57-59). D mi., 'for pedal Harpsicord', Alman and Ayr as no.26 in part-books. pp.74-7.
26. (60-62). D mi., Fantazia as no.26 in part-books. pp.78-81.
27. (63-65). D, Almand in B mi., no.27 in part-books. pp.82-5.
- 28 - 33. Three parts: 2 violins and bass viol with organ. Each suite consists of fantazia, almand, ayre. They are found at the same numbers in the part-books.
28. (66-68). G mi. pp.88-91.
29. (69-71). G. pp.92-5.
30. (72-74). A mi. pp.96-9.
31. (75-77). A. pp.100-3.

Hingeston 3.

JOHN HINGESTON

MS.Mus.Sch.E.382

32. (78-80). D mi. pp.104-7.

33. (81-82). D. pp.108-10. A false start is on p.107 a.

Large oblong 4⁰, iv + 110 pp., quired in fours and eights. Watermark: Bend and Lily, somewhat resembling Heawood 63, 73, 75, with counter-mark R G. 8 staves of 6 lines to a page; red marginal rulings.

Rebound in 1960. Not in 1682 catalogue. Music School A. 6. 8. Hake III.

Hingeston 4.

JOHN HINGESTONMSS. Mus. Sch. D. 205-11

Part-books containing 56 instrumental suites: fair copies of the organ part (211) by the composer, and of the instrumental parts (205-10) by a copyist working under his supervision: see his headings in 205; and the copies throughout were 'Examined by Mr. John Hingeston'. Numbering (each suite from 1-20, each movement from 21-84) appears to be mainly his own. Modern numbers are used for reference. The parts are i, 205, 'treble'; ii, 206, 'countertenor et treble'; iii, 207, 'contratenor'; iv, 208, 'base 1st'; v, 209, 'base dvoes'; vi, 210, 'cantus et baseis dvoes'; vii, 211, 'organ'.

- 1 - 9. Three parts, bass, countertenor, treble with organ. Fantazia and almand, unless otherwise described. The first part of fascicle numbered by Lowe '10'.
1. G mi. i and iv, fols. 3^v-4; ii, fols. 4^v-5; vii, pp. 1-2.
 2. G mi. i and iv, fols. 4^v-5; ii, fols. 5^v-6; vii, pp. 3-4.
 3. G mi. i and iv, fols. 5^v-6^v; ii, fols. 6^v-7^v; vii, pp. 35-6.
 4. G. i and iv, fol. 7; ii, fol. 8; vii, pp. 5-6.
 5. A mi, no. 1 in E.382, i and iv, fols. 7^v-8; ii, fols. 8^v-9; vii, pp. 7-8.
 6. Fantazia, Pavan - Almand and Almand in E mi. no. 2 in E.382. i and iv, fols. 8^v-9; ii, fols. 9^v-10; vii, pp. 9-10.
 7. G. i and iv, fols. 9^v-10; ii, fols. 10^v-11; vii, pp. 11-12.
 8. D mi. i and iv, fols. 10^v-11; ii, fols. 11^v-12; vii, pp. 13-14.
 9. D. i, fols. 11^v-12^a; ii, fols. 12^v-13; iv, fols. 11^v-12; vii, pp. 15-16.
- 10 - 18. Three parts, 2 trebles and bass with organ. Fantazia and almand, unless otherwise described. The latter part of fascicle numbered by Lowe '10'.
10. C mi. i, fols. 12^{av}-12^b; ii, fols. 13^v-14; iv, fols. 12^v-13; vii, pp. 17-18.
 11. C mi. i, fols. 12^{bv}-13; ii, fols. 14^v-15; iv, fols. 13^v-14; vii, pp. 19-20.
 12. C. i, fols. 13^v-14; ii, fols. 15^v-16; iv, fols. 14^v-15; vii, pp. 21-2.
 13. D mi. i, fols. 14^v-15; ii, fols. 16^v-17; iv, fols. 15^v-16; vii, pp. 23-4.
 14. D mi., no. 5 in E.382. i, fols. 15^v-16; ii, fols. 17^v-18; iv, fols. 16^v-17; vii, pp. 25-6.

Hingeston 5.

JOHN HINGESTONMSS. Mus. Sch. D. 205-11

15. D mi., no.4 in E.382. i, fols.16^V-17; ii, fols.18^V-19;
iv, fols.17^V-18; vii, pp.27-8.
16. D, no.6 in E.382. i, fols.17^V-18. ii, fols.19^V-20;
iv, fols.18^V-19; vii, pp.29-30.
17. Fantazia only in B \flat . i, fol.18^V; ii, fol.20^V; iv, fol.19^V;
vii, pp.31-2.
18. B \flat . i, fols.19^V-20^V; ii, fols.21^V-2^V; iv, fols.20^V-1;
vii, pp.33-4.
- 19 - 27. Two parts, violin and bass with organ. Each suite
consists of fantazia, almand and ayre. Numbered by Lowe '9'.
19. B \flat , no.19 in E.382. i, fols.26^V-8; iv, fols.27^V-9;
vii, pp.39-42.
20. C mi., no.20 in E.382, i, fols.28^V-30; iv, fols.29^V-31;
vii, pp.43-6.
21. (21-22). C. no.21 in E.382. i, fols.30^V-2; iv, fols.31^V-3;
vii, pp.47-50.
22. (23-24) C, i, fols.32^V-4; iv, fols.33^V-5; vii, pp.52-5.
23. (25-26). G. Almand in E mi., no.22 in E.382. i, fols.34^V-6;
iv, fols.35-7; vii, pp.56-9.
24. (27-28) A mi., no.23 in E.382. i, fols.36^V-8; iv, fols.37^V-9;
vii, pp.60-3.
25. (29-30). A, no.24 in E.382. i, fols.38^V-40; iv, fols.39^V-41;
vii, pp.64-6.
26. (31-32). D mi., parts of nos.25-6 in E.382. i, fols.40^V-2;
iv, fols.41^V-3; vii, pp.67-70.
27. (33-34). D. Almand in B mi. no.27 in E.382. i, fols.42^V-4;
iv, fols.43^V-5; vii, pp.71-4.
- 28 - 34. Three parts, 2 violins and bass with organ. Fantazia,
almand and ayre unless otherwise described. Nos.28-33
are the same numbers in E.381. Numbered by Lowe '7'.
28. (35-36). G mi. i, fols.50^V-2; ii, fols.28^V-30; iv, fols.
51^V-3; vii, pp.75-8.
29. (37-38). G. i, fols.52^V-4; ii, fols.30^V-2; iv, fols.53^V-5;
vii, pp.79-82.
30. (39-40). A mi. i, fols.54^V-6; ii, fols.32^V-4; iv, fols.
55^V-7; vii, pp.83-6.
31. (41-42). A. i, fols.56^V-8; ii, fols.34^V-6; iv, fols.
57^V-9; vii, pp.87-90.

Hingeston 6

JOHN HINGESTONMSS. Mus. Sch. D. 205-11

32. (43-44). D mi. i, fols. 58^v-60. ii, fols. 36^v-8; iv, fols. 59^v-61; vii, pp. 91-4.
33. (45-46). D. i, fols. 60^v-2; ii, fols. 38^v-40; iv, fols. 61^v-3; vii, pp. 95-6, 99a.
34. Almand and Ayre in D. i, fols. 62^v-3; ii, fols. 40^v-1; iv, fols. 63^v-4; vii, pp. 97-8.
- 35 - 42. Four parts, 2 trebles and 2 basses with organ. Each suite consists of fantazia and almand.
35. (47). G mi., no. 13 in E. 382. i, fols. 68^v-9; ii, fols. 46^v-7; iv, fols. 69^v-70; vi, fols. 18^v-19; vii, pp. 100-101.
36. (48-49). G mi., i, fols. 69^v-70; ii, fols. 47^v-8; iv, fols. 70^v-1; vi, fols. 19^v-20; vii, pp. 102-104.
37. (50-51). G mi. i, fols. 70^v-1; ii, fols. 48^v-9; iv, fols. 71^v-2; vi, fols. 20^v-1; vii, pp. 106-108.
38. (52). i, fols. 71^v-2; ii, fols. 49^v-50; iv, fols. 72^v-3; vi, fols. 21^v-2; vii, pp. 110-111.
39. (53-54). A mi., no. 15 in E. 382. i, fols. 72^v-3; ii, fols. 50^v-1; iv, fols. 73^v-4; vi, fols. 22^v-3; vii, pp. 112-114.
40. (55). A, no. 16 in E. 382. i, fols. 73^v-4; ii, fols. 51^v-2; iv, fols. 74^v-5; vi, fols. 23^v-4; vii, pp. 116-117.
41. (56). D mi., no. 17 in E. 382. i, fols. 74^v-5; fols. 52^v-3; iv, fols. 75^v-6; vi, fols. 24^v-5. pp. 118-119
42. (57). B, no. 18 in E. 382. i, fols. 75^v-6; ii, fols. 53^v-4; iv, fols. 76^v-7; vi, fols. 25^v-6; vii, pp. 120-1.
- 43 - 46. Five parts, 2 trebles, 2 contratenor and bass with organ. Fantazia and almand unless otherwise described.
43. (58-59). Fantazia, Almand and Corante in F, i, fols. 79^v-81; ii, fols. 57^v-9; iii, fols. 6^v-8; iv, fols. 80^v-2; v, fols. 18^v-20; vii, pp. 124-7.
44. (58-59). Fantazia, Pavan, Almand and Sarabande in G mi. i, fols. 81^v-3; ii, fols. 59^v-61; iii, fols. 8^v-10; iv, fols. 82^v-4; v, fols. 20^v-2; vii, pp. 128-130.
45. (63). A mi. i, fols. 83^v-4; ii, fols. 61^v-2; iii, fols. 10^v-11; iv, fols. 84^v-5; v, fols. 22^v-3; vii, pp. 132-3.
46. (64). C. i, fols. 84^v-5; ii, fols. 62^v-3; iii, fols. 11^v-12; iv, fols. 85^v-6; v, fols. 23^v-4; vii, pp. 143-5.

Hingeston 7.

JOHN HINGESTONMSS. Mus. Sch. D. 205-11

- 47 - 9. Six parts, 2 treble, countertenor, 'low meane' and 2 bass with organ. Each suite consists of fantazia and almande.
47. (69). A *mi*. i, fols. 89^v-90; ii, fols. 67^v-8; iii, fols. 16^v-17; iv, fols. 90^v-1; v, fols. 28^v-9; vi, fols. 29^v-30; vii, pp. 142-3.
48. (70). F. i, fols. 90^v-1; ii, fols. 68^v-9; iii, fols. 17^v-18; iv, fols. 91^v-2; v, fols. 29^v-30; vi, fols. 30^v-1; vii, pp. 144-5.
49. (71). D *mi*. i, fols. 91^v-2; ii, fols. 69^v-70; iii, fols. 18^v-19; iv, fols. 92^v-3; v, fols. 30^v-1; vi, fols. 31^v-2; vii, pp. 146-7.
50. (74-6). Two parts, 1 cornet and sagbutt with organ. Fantazia, Almand and Ayre in F. iii, fols. 21^v-2; vi, fols. 35^v-6; vii, pp. 152-3.
51. (77-9). Three parts, 2 cornets and sagbutt with organ. Fantazia, Almand and Ayre in F. iii, fols. 22-3; v, fols. 34^v-5; vi, fols. 36^v-7; vii, pp. 156-7.
- 52 - 6. Unaccompanied duos. Fantazia, 2 almands and corante for 2 bass viols except 52.
52. (80). Bass and treble. Fantazia, Almand and Corante in G *mi*. v, fols. 3^v-5; vi, fols. 4^v-5.
53. (81). C *mi*. v, fols. 5^v-7^v; vi, fols. 6^v-8^v.
54. (82). C. v, fols. 7^v-9; vi, fols. 8^v-10.
55. (83). D *mi*. v, fols. 9^v-11; vi, fols. 10^v-12.
56. (84). D. v, fols. 11^v-13^v; vi, fols. 12^v-14^v.

D.205-10. Large upright 4^o. Nos. of leaves: 94, 71, 39 (two blank quires at end) 93, 38, and 45 (one blank quire at end). Quired in fours, of ruled paper with blank leaves before and after each section. Sections numbered by Lowe '10', '9', '7', and '8' had previously been stitched as separate fascicles. The four-part section (35-42) begins in each part on the verso of a blank leaf, ruled by the copyist. Ruling otherwise uniform throughout, 8 staves of 3 lines, margins at both edges. Watermarks: three (?) Bend and Lily marks, the first with band of 6 lines, countermark L M, the second and third slightly resembling Heawood 73, contermark of third 'L A'. Much cut by binder, mutilating original numbers and headings.

Hingeston 8.

JOHN HINGESTON

MSS. Mus. Sch. D. 205-11

D.211. Very large oblong 4^o. vii + 167 pages. Quired in fours: leaves were removed during copying after pp.35 and 144, and extra leaves of different paper were added at beginning and between sections. The first page of the four-part section was ruled by the copyist. Ruling otherwise uniform throughout, 8 staves of 6 lines, margins at both edges. Watermark: Fleur de Lys, somewhat resembling Heawood 1780 and 1788, countermark resembling Heawood 1759 though without initials.

Calf binding with gold ornament, name of part, and inscription:

'Hos libros Iohannes Hingeston dono dedit in usum Scholae Musicae apud Oxon'. Metal clasps (missing from 211). In 1682 catalogue. Music School A. 6. 1 - 7. Hake no.II.